

# DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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Whole No. 495

## On The Track Of Popular Culture

The Story of the Hess Collection of Dime Novels, Story Papers and Newsstand Literature

By J. Randolph Cox



DIME NOVEL SKETCHES NO. 167

### TEN CENT IRISH NOVELS

Publisher: Ornum & Company, Beekman St., New York, N. Y. Issues: 5. Schedule of Issue: Unknown. Dates: 1872. Size: 6½x4¼. Pages: 100. Price: 10c. Illustrations: Hand-stenciled colored cover. Contents: Reprints of the popular Irish author, Michael Banim. It is believed that these 5 issues were the forerunner of Ornum's Ten Cent Popular Novels. The first 5 titles of the Popular Novels are the same as the Irish Novels indicating a name change with a change in the type of stories. From No. 6 on the Popular Novels featured stories other than of an Irish background.



## On The Track Of Popular Culture

The Story of the Hess Collection of Dime Novels, Story Papers  
and Newsstand Literature

By J. Randolph Cox

They sit on the shelves in their paper covers, some large-sized magazine-like publications with black and white covers illustrating scenes of action (designed to attract the reader), some smaller-sized with colored covers. Many fit the hand and are called Dime Novels. Others, larger in over-all size, but with fewer pages, have titles with the words "Library" or "Weekly" in them. Some look strangely like newspapers, but the news they print is in the form of serialized fiction, novels, short stories, verse, and even a joke or two. Some are bound in cloth with gilt letters on their spines.

Frontier stories, detective stories, tales of pirates and the Spanish Main; tales of city streets lit with gas lamps; there are inventors tinkering with wonderful machines in an age when the machine was a novelty; there is humor, sports, high adventure; there is always action.

This is the world of newsstand literature, printed on rag paper, on cheap newsprint, on rough wood pulp. Millions of words that entranced a nation, kept hundreds of writers from starving, and made fortunes for publishers with foresight to see that the nation got what it wanted: entertainment, information, escape.

Published at regular intervals: monthly, weekly (some firms even boasted of publishing a novel a DAY) all of these have come to be known to most people as Dime Novels. The term is not exact, in the manner of such terms, for many of the stories are not novel length and never cost a dime. But the phrase has stuck and become part of the American language. Once as common as the daily paper, now they are collectors' items and find their places in private libraries and public institutions. This is the story of one such collection.

Most collectors tend to specialize rather than to try to build a compre-



Austin McLean

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hensive collection of everything that relates to their interests. It is the path of sanity to collect only Horatio Alger, or Ned Buntline, or detective stories, or pulp magazine stories by one author or about one character, or books about Texas, or the stories of G. A. Henty, or Charles Hamilton (under any one of his many pen names), or railroad stories. The reasons for collecting on an individual scale are legion: nostalgia, perhaps, or historical interest, or sheer enjoyment. Who can explain a collector (except to another collector)? Who needs to try?

Most university or college libraries with collections of dime novels, pulp magazines, boys and girls series books, even comic books, want them available for scholars in history, sociology, journalism, even literature and art. The university collection, to be most effective, should attempt to be comprehensive where the individual collection is selective. The man on the track of some aspect of popular culture may need examples of nearly every title imaginable, even such un-popular (as collectors' items) things as love stories or Archie comic books. To be absolutely complete is, of course, an impossibility for individual and university alike. There are problems of space, maintenance, and acquisition, that defy all but the institution with unlimited resources.

The University of Minnesota has been fortunate in one respect: it was given a generous start when the collection of dime novels, story papers, and other examples of newsstand literature, belonging to George H. Hess, Jr., was left to the institution in 1954.

Hess was a railway executive who developed his boyhood interest in nickel and dime novels into an adult hobby. He began collecting them in 1928, partly in the hope of finding copies he had once owned and inscribed. He was unsuccessful in this, but in his search amassed some 76,655 items ranging in date from 1860 to about 1930.

He was born in Dubuque, Iowa, in 1873 and attended high school in Omaha, Nebraska. In 1892, he began his business career with the Pacific Express Company; from 1911 to 1931, he was an examiner in the bureau of accounts for the Interstate Commerce Commission, Washington, D.C. From 1914 to 1916 he worked as an accountant and district accountant in the Bureau of Valuation, Kansas City, Missouri. In 1916 he joined the Great Northern Railway Company as assistant comptroller, becoming the comptroller, St. Paul, in 1920. He retired from his position in 1946. Hess made his home in St. Paul and was active in civic affairs.

Much of the biographical material above may be found in *Who's Who in Minnesota* or in clippings in the files of the Hess Collection. There one may find photos of this active and energetic man playing handball or relaxing with one of his dime novels. It was after his death in 1954 that his collection was moved to the University of Minnesota Library. A closer examination of the Collection itself indicates the period covered is much broader than 1860 to 1930.

The collection that came to the University is one of the most comprehensive collections of any housed in a University Library. By this, I mean that nearly every TITLE of "series publications" is represented to some extent. There may be gaps, just as there may be gaps in any individual's personal collection. Not every ISSUE of every title is there awaiting the researcher. There are gaps in the set of *Old Cap Collier Library*, for example, while the *Nick Carter Weekly* lacks six issues. There are only a few scattered issues of the *New York Fireside Companion*, the *Union Jack* lacks many early issues, and there are only a few chapters from the first *Diamond Dick* serial in the files of *Street & Smith's New York Weekly*. (It would seem there are also no copies of any of the chapters of its sequel—and the issues of the *Log Cabin Library* which reprinted the stories are missing.) The files of *Diamond Dick*,



**Jr. Weekly** are nearly complete, enough so to give the researcher an understanding of that publication and the history of its title character.

The period covered by the Hess Collection is roughly from the early 19th century (with copies of some of the gothic bloods discussed in E. S. Turner's **Boys Will Be Boys**, stories by writers like Thomas Peckett Prest, author of **A String of Pearls**, the earliest version of the classic tale of Sweeney Todd the Demon Barber. Unfortunately, this story is not to be found in the Collection at this time—nor is the later version as found in the **Boys Standard**) down to 1950 (with the earliest titles in the series of Rick Brant's adventures).

In American material, the richest period would seem to be 1860 to 1915, where the Collection abounds in famous titles: **Boys of New York**, **Tip Top Weekly**, **Beadle's Half-Dime Library**, **Old Sleuth Library** (and its successor, the **Old Sleuth Weekly**, as well as ITS successor, **Old Sleuth's Own**), the **Magnet** and **New Magnet Libraries**, **Buffalo Bill Stories**, **Fame and Fortune**, **Frank Reade, Jr. Library**, **Pluck and Luck**, **Work and Win**, the **New Bertha Clay Library**, **Secret Service**, **Snaps**, **Shield Weekly**, **Wide Awake**, the **Select Library**, **Oliver Optic's Magazine**, the **New York Detective Library**, **Saturday Night**, **Beadle's Dime Novels** . . .

Among British publications, the finest material will be found in the period from 1895 to 1935, with so many of the Amalgamated Press publications: **The Bullseye**, **The Dreadnought**, **The Gem**, **The Magnet**, **Detective Weekly**, **Sexton Blake Library** (1st, 2d and 3d series), the **Nelson Lee Library** (all series), **The Popular**, **The Ranger**. Not to be overlooked are the first four issues of Aldine's 1904 publication, **Spring-Heeled Jack**, or some examples from much later (and much tamer) in the **Jester**.

As one looks over the shelves there is a magic in names like **The Captain**, **Chums**, the **Boys Own Paper** (and **Annual**), the **Firefly**, **Schoolgirls' Own**, **The Modern Boy**, **The Blue Dwarf**, **Dick Turpin**, the **Scapegrace Series**, **Hal Harkforward** and **Tom Tallyho**, **Young Ching-Ching**, the **Wild Boys of London**, the **Rainbow**, **Comic Cuts**, **Puck**, and **Mysteries of the Court of London** . . .

In the boys and girls series books there are the names of **Alger**, **Stratemeyer**, **Ellis**, **Castlemon**, **Garis** (Howard and Lilian), **Optic**, and so many more. Many are in bright, pictorial covers, dust wrappers, variant editions, reprints, but all telling something of the story of publishing in the early twentieth century.

In the **Popular Fiction** Section there is even a set of **Zane Grey** and enough rare volumes of detective fiction to form the basis for building a collection of that genre. The authors include **Lawrence Lynch** and **Edgar Wallace**.

Or perhaps your taste goes back a bit farther—to the days of **Jack Harkaway**. Here will be found nearly every format in which the stories appeared: the original serials in **Boys of England**, the books published in parts by **Brett** (after their serial run), the **Hogarth House Harkaways**, the cloth bound reprints by **M. A. Donohue** (all in dust wrappers), the **Harkaway Library** paperbacks and the **Round the World Library** editions of **Street & Smith**. There are even such late (and un-reprinted) titles as **Jack Harkaway's War Scouts** and **Jack Harkaway in the Transvaal** (but those are, no doubt, the chronicles of the original **Jack Harkaway's** grandson).

Interesting "association items" include volume one of the **Boys of New York**, with a sheet signed "Compliments of Norman L. Munro" along with a telegraph message from "N. Munro" to "H. Enton" taped inside the front covers, and a copy of that rare anthology, **The Misadventures of Sherlock Holmes**, signed by its editor, **Ellery Queen**.

Much of this was in **George Hess's** original collection (for which he had begun a card-index) and represents a monumental effort on the part of one

(Continued on page 139)



## A VACATION TRIP, 1973

by Jack Schorr

Returning from a recent trip up the West Coast, I have a few moments to review my experiences in looking for books.

Right off the bat, within 150 miles from home, I discovered a nice copy of "Flash Gordon in the Caverns of Mongo" by Raymond in G & D edition, bright orange. My interest in this book was accelerated by the fact that I saw a copy in our local book store with a price tag of \$25 on it, which I wouldn't, by the wildest stretch of imagination, pay for it.

A little further up I discovered a Sam Steele in pretty good condition. This is my first experience with this particular series and I was glad to get it. I managed to get down in the basement of one large old book store and found a bunch of Otis, particularly Dana Estes editions. Some of these were mint condition. The gentleman who priced them for me said they had been down there since the original owner of the store died, years ago. Among others was Annie Ashmore's "Smugglers Cave" in Boys Own Library, as well as "Jack Wheeler" by Southwick. In Portland I found a mint copy of Stockton's "Capt. Chap," one of the fine large Lippincott editions which complements another of theirs "From School to Battlefield" by King. Lippincott published about six of these fine deluxe editions in boys' books.

In the Tacoma area I found several nice Kirk Monroes in first editions and a mint copy of "Catty Atkins. Bandmaster" which I had looked high and low for. On these trips I usually try to park the car in front of some antique shop where my wife can look around while I am in the book store. I am careful to tell her to take her time. She says, "Yes, I am sure you will." I have never yet returned to the car and found her still in the antique shop. She said, "I was in there so long I was afraid they would think I was shoplifting." There are no short cuts to looking for books. If you are not careful you will miss

something good. It's usually on the second look I find something I overlooked.

Another interesting book was the "Casket of Diamonds" by Winterton (Optic), Federal Book Company. I have this title under the name of Optic, but this edition is a different appearing book. I also came across two Rocky Hill series, one of which was "Norman Cline" by Kellogg, Congregational Publishing Society. The other was "Mother Anthony." These were evidently never read, both in mint condition. I was glad to find "Norman Cline" as this about completes my Kellogg collection except for some first I still need.

"Rodney the Ranger" by John V. Lane, published by Page, I was delighted to find, which gives me now the two in a set; the other being "Marching With Morgan." Page did themselves proud on these two.

In an old antique shop I discovered "Ralph Granger's Fortune" by Brown in the first edition by Saalfield, nice looking and good reading too.

In the early Saalfield first they published very nice looking books, the Braden Indian stories, for example. A great difference between the firsts and the reprints, no comparison.

Another one I had never seen before was "The Raisin Creek Exploring Club" by Ernest Ingersoll, Appleton 1919. A well illustrated and interesting book. I found a book by Victor St. Clair (Waldo Brown) "Blue Water Rovers." I pick up St. Clair when I can. Saalfield publishes most of his. This was a Thompson & Thompson. I also found "Boy Forty Niners" by McNeil in a McClurg first edition, and a lovely book by Otis. "Three Indian Tales," a large Page edition. These I secured through the good graces of my friend Charles Messecar, who picked them up for me and mailed them down. I put them on law away while there. I had a very nice visit with Charles Messecar and his lovely wife Lillian while in Portland, Oregon. A very enjoyable evening he and I spent discussing books



and looking at his splendid bound volumes of American Boy Magazines. I also visited Willard Thompson in Portland, who is busy finding those hard to find books for collectors. Had an interesting visit with Willard who is one of the very few scouts who knows boys' juveniles.

Fran said to me when we got home, "Next year, Jack, we are going to Mexico." I don't know why, but it seems to me I have heard of a small book store called "The El Chaparro Book Nook" in Nogales, but I'll not bring that up now.

### A DIME NOVEL COLLECTOR'S BOOK SHELF

**THE CRYSTAL MAN**, Stories by Edward Page Mitchell. Collected with a Biographical Perspective by Sam Moskowitz, Doubleday & Co., Garden City, New York. \$7.95. Mr. Moskowitz has discovered the science-fiction writings of Edward Page Mitchell and here reprints for the benefit of Science fiction fans and others. In his biographical sketch of Mr. Mitchell states "The first book of his (Jules Verne) to be translated and published in America was **FIVE WEEKS IN A BALLOON**, published by Appleton, New York, in 1869. It is commonly believed that the American Dime Novel was imitative of Verne, predominantly because in later years the leading author of such works, Luis P. Senarens, was called the "American Jules Verne." Nothing could be further from the truth. The American dime novel was a native creation, and it influenced Jules Verne, just as Edgar Allen Poe, and through Poe, Richard Adams Lock, had channeled Verne's thinking." He goes on to show that the first science fiction dime novel was **THE STEAM MAN OF THE PRAIRIES**, by Ed-

ward S. Ellis, was published in 1868, a year before Verne's first novel was reprinted in America.

### WANTED

Winfield—Young Bank Clerk, Poor  
But Plucky

Bonehill—With Taylor on Rio Grande  
Stratemeyer—Aircraft Boys of Lake-  
port

C. S. Forester—The Paid Piper; A  
Pawn Among Kings; Nurse  
Cavell (a play)

Cash or Trade

Paul S. Latimer

415 Greenwood Av., Oakland, CA 94602

Back numbers Reckless Ralph's Dime Novel Roundup (quite a few reprints, can't be helped). Don't have the complete set of No. 1 to 237 inclusive, but almost, lacking only a few numbers. 10c each or \$21.00 postpaid. Have at least 230 numbers or more. Also two indexes, 1 Pioneer and Scouts of the Old West, Birthday number. War Library list and Dime Novel Catalog.

Ralph F. Cummings

161 Pleasant St., So. Grafton, Mass.  
01560

### FOR SALE

Merriwell stories in Tip Top Weekly. Early and late numbers. Send want list; too many to catalog. Good condition and reasonable prices. Also WANTED: in nice condition, Nick Carter stories in Magnet and New Magnet Library and Merriwell stories in Medal and New Medal Library and Merriwell series.

### GUINON

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**OLD PULP MAGAZINES WANTED** and for sale, such as Doc Savage, Shadow, Spider, Phantom, Western Story, Wild West, G-8, Wings, science fiction, "spicy" mags and many others in the all-fiction field. Must be in excellent condition. What have you? Send list and price wanted.

Back Numbers

P. O. Box 214, Little Rock, Ark. 72203

### WANTED

Books by Joseph A. Altsheler. Must be in good condition. Please state price and condition.

Guy M. Kline

1540 Russel St., Baltimore, Md. 21230



man to build a comprehensive collection of newsstand literature. While it is comprehensive, it cannot be thought of as ever being complete. It must always be added to, filling gaps in existing sets and runs of papers, adding new titles to broaden and enrich the scope of the total.

There is too much idle talk by journalists and academics alike about the dime novel as a dead literature, about "blowing dust from the musty tomes" by the researcher. Nothing is dead which can enlighten and add to our understanding of another time, even one that is just yesterday. These popular publications, written for the moment and discarded all too soon, are often more revealing of everyday life and thought, popular notions and simple belief, than many well-documented social histories. Real people wrote them and put into them as much or as little talent as they had, sometimes filled out with some of their own beliefs or even things they had been wondering about recently. Real people read them, enjoyed them, and discarded them (the paper-covered book has always been considered an expendable item); they couldn't always discard their influence so quickly. Used wisely, against a proper study of their period, dime novels, story papers, series books, can be valuable tools for historian, journalist, or sociologist. The emphasis must be on the word USED, otherwise they will become a dead literature.

The Hess Collection is intended to be used. To maintain that usefulness, it must be developed. For this, it has had to depend upon donations of material from collectors who believe in the importance of preserving some of our popular culture for study, and who wish to share some of their own enjoyment (in collecting and reading) with others.

Many titles and missing issues have been acquired through the generosity of men like Herbert Leitstein and Charles Bragin. Additions to the set of **Beadles Half-Dime Library**, for example, as well as the short-lived continuation of the **Old Cap Collier Library**, the **Up-to-Date Boys Library**, have been added in recent years. There had been no examples at all of the latter title up to now.

It has often been stated that with No. 484, Street and Smith's **Magnet Library** became the **New Magnet Library**. It hasn't been noted often that the publisher then reprinted the earlier numbers (especially, or perhaps ONLY, the Nick Carter stories) using the same numbers, but calling THIS set the **New Magnet Library**. Thus, *The Adventures of Harrison Keith, Detective*, by Nicholas Carter, appeared both as **Magnet Library No. 93** and **New Magnet Library No. 93**. Without the addition of these variants to the Hess Collection, the bibliography of Nick Carter would be incomplete.

The Hess Collection is afforded as much care and attention as any of the other special collections at the University, and is shelved in a large, air-conditioned room on the 4th floor of Walter Library on the main campus on the east bank of the Mississippi. For most projects, the researcher will not see the actual collection in its entirety. Instead, the researcher will consult the card file of holdings in the reading room for the collection, the Upson Room, on the first floor of the building. He will fill out call slips for items to be used, and the material will then be brought to him for use in the Upson Room. There, among furnishings reminiscent of the period during which many of the publications could be bought brand-new, and surrounded by volumes from the Kerlan Collection of Children's Literature, the researcher may examine, read, and make notes. The material itself will represent different methods of preservation: from bound volumes to portfolios in which each item is as it was when it was published.

That there are some advantages in binding may be demonstrated by the many items which are in nearly as good condition as the time they could be found on shelves or racks at railway bookstores or corner newsstands. The



disadvantages are, of course, the loss of identity as individual issues, or novels, or papers, and in a great sense, the loss of identity as they originally appeared to the prospective purchaser or reader. One must see these papers as they appeared in their original state to appreciate them fully and to understand the advertising methods which were used to sell them to the public.

The use of portfolios is the method for preserving much of the British material and the one to be used for all future acquisitions, including any pulp magazines and comic books which will (in time) represent newsstand literature for later generations.

What sort of research can be done in the Hess Collection? The possibilities are as limitless as the imagination, but the major part will be in studies of reading tastes, publishing, and illustration. Papers have already been written on numerous research projects: a study of the **New York Boys Library**, a study of stereotypes in boys' fiction, and there is even a film using dime novel covers to illustrate American history. There will always be people interested in the major and minor writers: the Edward L. Wheelers, the Gilbert Pattens, the Bracebridge Hemynys and their influence on their readers. Jay Monaghan has already indicated (in his biography of Ned Buntline, **The Great Rascal**) how Buntline's story **The Black Avenger of the Spanish Main** must have been a favorite with Tom Sawyer. The name Frank Merriwell appears regularly in sports columns with the assurance that it will be recognized, even to the millions today who never have (and never will) read a story by "Burt L. Standish."

Sociologists may use the dime novel in a dozen ways, including some suggested nearly 40 years ago by Merle Curti in an article for the **Yale Review**. The study of the dime novel as a source for popular notions of phases of American history is given much attention in passing, but there is little evidence that many scholarly works have resulted.

Readers interested in particular genres of fiction should not overlook the many examples that prove the popularity of detective stories, westerns, and even scientific romances before the coming of Sherlock Holmes, Zane Grey, or H. G. Wells.

If studies can be done on the great literary masters and their reading habits, perhaps something could be done with the reading habits of the writers of popular fiction. Gilbert Patten read dime novels before attempting to write one. Mary Roberts Rinehart admitted once that reading **Old Sleuth** and Nick Carter (presumably in **Old Sleuth's Own** and the **New Magnet Library**) influenced her to become a writer of mystery romances. (And how many real-life youthful readers of dime novels tried to write stories for themselves in the manner of Booth Tarkington's Penrod with his "Harold Ramirez, the Road Agent; or, Wild Life Among the Rocky Mts.?"?)

It is the intention of the staff in the Hess Collection that any research work done using the collection may also benefit future researchers. Copies of bibliographies, studies, and papers (if only in typescript) may be found in the Hess Reference Files, just as the **Dime Novel Round-Up Bibliographies** and other published works may be found on the Reference Shelf near the card catalogue.

To assist in this, two ambitious projects are underway at present: An annotated bibliography of books and articles ABOUT dime novels, story papers, and other newsstand literature, and a **Guide to Research in Dime Novels**. The Guide will attempt to bring together, under a subject-title-author arrangement, much of the work done by collectors and scholars for easy reference. It will also contain a directory of institutions which have major collections in this field.

In this way, the Hess Collection can serve as a center for research into



at least one aspect of popular culture. The Dime Novel need not be dead. Whenever the pages are turned by readers and scholars, those guns of desperadoes will bark once more (and be answered by the guns of justice), the masked men and buckskin-clad heroes of the past will mount up and ride again, a mechanical man, powered by steam, will once more pound across the plains, and a fear-stricken client will climb the steps to a familiar door off Fifth Avenue and ask the man who opens that door, "Is Mr. Carter in?"

What happens next is up to the imagination of the reader.

\* \* \*

Assistance on any of these projects, as well as ideas, suggestions, and questions relating to the Hess Collection will always be welcome. Address: J. Randolph Cox, Consultant for the Hess Collection, R. R. 1, Northfield, Minn. 55057.

### MEMBERSHIP CHANGES

- 383 Norman T. Hopper, 1142 Plymouth Dr., Sunnyvale, Calif. (New member)
- 384 Victor J. Ventura, 121 East 30th St., New York, N. Y. 10016 (New mem.)
- 385 Irving P. Leif, 2 Upsala Court, East Orange, N. J. 07019 (New member)
- 386 Verle O. Wilkey, RR 1 Sechrist Lake, Leesburg, Ind. 46538 (New mem.)
- 177 W. B. Thorsen, 1822 School St., Chicago, Ill. 60657 (changed from American Book Collector)
- 307 William R. Bauman, P. O. Box 5219, Madison, Wis. 53705 (New address)

### HORATIO ALGER'S LAST HERO-- Discovered in Story Lost Since 1893-- SUCCEEDS AGAIN

(From the Publisher's blurb)

Although Horatio Alger Jr.—America's chief Nineteenth Century exponent of **Luck and Pluck, Strive and Succeed and Risen from the Ranks**—was born on a Friday, January 13th (in 1832), Doubleday and Company celebrates the event this year on Friday, January 11th (1974), with the publication of a long lost Alger novel that appeared pseudonymously as a weekly serial in 1893, but never as a book or under the author's real name.

This new book, **Cast Upon the Breakers**, thus introduces the Last Alger Hero, and it is truly vintage Alger. Forgotten for eighty years, it is, nevertheless, filled with startling relevancies, Alger's views on American life and original illustrations of the period.

This adventure of his alliteratively named hero, Rodney Ropes, appeared in **The Argosy** magazine during the era that the prolific Alger turned out rags to riches narratives so fast that chapters of his other stories often

overlapped. Thus, the pen name Arthur Lee Putnam was created to avoid confusion. While all his more than 100 other works of hero fiction eventually were published under the Alger byline, **Cast Upon the Breakers** has until now remained hidden behind the forgotten Putnam pen name.

The serialized parts of this story have been provided by Ralph D. Gardner, the noted New York book collector who wrote Alger's biography and bibliography and who has now written the foreword to this book. It took him twenty-five years to assemble all of the thirteen individual installments, which began in **The Argosy** Saturday, May 27, 1893, concluding August 19th. **Cast Upon the Breakers** carried the Putnam byline because **Victor Vane**; or, **The Young Secretary** which properly named Alger as author, ran in the same issues.

Rodney Ropes' story is unique, according to Gardner, in that it combines the variety of basic plot elements that Alger usually wove into at least two or three separate tales. These include a boarding school episode, a train derailment followed by a robbery and an exciting chase, a score of haps and mishaps on the



streets of New York, a coastal voyage to Boston on "the Puritan, the magnificent steamer of the Fall River Line" and the old Vermont homestead saved. There is an added bonus of mettlesome exploits beyond the Great Plains in Montana gold mine country.

This novel runs the crime gamut more intensively than most Algers, beginning with an embezzled inheritance then swiftly proceeding to such an array of arch-villainy as jewel robbery, theft of merchandise, false accusation, swindle, perjury, kidnapping and ransom. But it is the author's familiar hallmarks that give *Cast Upon the Breakers* dramatic surprise and, perhaps, its hugest dividend of charm. These comprise lovingly detailed descriptions of rural types recalled from his own New England childhood, New York settings and a spirited continuity of dazzling episodes. Nevertheless, these masterpieces of naivete produced a tremendous impact and influence upon generations of faithful readers who grew up in the United States during the years between the Civil War and our Great Depression. Like all his stories, this one has the thrilling, happy ending that Alger fans adored.

Alger, a Harvard educated teacher and Unitarian minister who died in 1899, probably was America's all-time bestselling author. His popularity began to wane during World War I, but estimated total printed copies

of his books range from a high of 400,000,000 to a relatively modest 100,000,000. Because most of Alger's more than five dozen publishers are long out of business, the exact quantity will never be known. But even the most conservative figures would still be phenomenal!

A year ago Doubleday issued another lost Alger title, *Silas Snobden's Office Boy*, and its first edition—which sold out prior to publication date—has already tripled in value, becoming a prized item to collectors.

Ralph D. Gardner was for fourteen years a staff member and correspondent for *The New York Times*. He now heads his own advertising agency in New York City. He owns one of the world's largest collection of Alger's books and stories.

Publication date: January 11, 1974.

Price: \$6.95.

Profusely illustrated by 19th Century artists.

#### PERMANENT WANTS

Fiction, non-fiction, foreign, Eng. with Bio-medical Application of Electricity, Magnetism Electronics. Also rebuilding Man, Artificial Body Parts. Contents more important than edition. condition. Quote anything: books, mags, machines, photos, etc.

Alla T. Ford

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#### TAYLOR, MARVIN M.

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#### THOMPSON, AMES

Adventure Boys and the River of Emeralds, C&L. VG	2.00
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#### TOMLINSON, EVERETT T.

Four Boys on Pike's Peak. G&D, VG	2.50
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